

Public Domain Songs

Part II

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Songlist is available for downloading from <https://github.com/lfinston/Songlist>.

Lead sheets for songs in the public domain in the USA and Germany are available for downloading from https://github.com/lfinston/Songlist/tree/main/lead_sheets.

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Chord Symbols Explained

C°	C alone, i.e., not a chord (C)
C	C major (C-E-G)
Cm	C minor (C-E♭-G)
C_4	C suspended 4 th (C-F-G)
C_{4-3}	C suspended 4 th resolving to 3 rd (C-F-G → C-E-G)
$C_{4-} C_3$	ibid.
C/E	C major with E in bass (E-C-G or E-G-C)
$\frac{C}{E}$	ibid.
C^6	C sixth (C-E-G-A)
C_9	C add ninth (C-E-G-D)
C_9^6	C six-nine (C-E-G-A-D)
C_{\sharp}	C major without 5 th (C-E)
C^Δ	C major 7 th (C-E-G-B)
C_9^Δ	C major 7 th with added 9 th (C-E-G-B-D)
C^+	C augmented (C-E-G♯)
C^7	C dominant 7 th (C-E-G-B♭)
C^9	C dominant 9 th (C-E-G-B♭-D)
C^{11}	C dominant 11 th (C-F-G-B♭-D)
C^{13}	C dominant 13 th (C-E-G-B♭-D-A)
C_{b9}^7	C dominant 7 th with flat 9 th (C-E-G-B♭-D♭)
C^{7+}	C dominant 7 th with augmented 5 th (C-E-G♯-B♭)
$C_{\sharp\flat}^9$	C dominant 9 th without 3 rd and 5 th (C-B♭-D)
C^{9+}	C dominant 9 th with augmented 5 th (C-E-G♯-B♭-D)
Cm^Δ	C minor with major 7 th (C-E♭-G-B)
C^Δ	C major 7 th (C-E-G-B)
Cm^Δ	C minor with major 7 th (C-E♭-G-B)
C°	C diminished 7 th (C-E♭-G♭-B♭)
C_7°	C diminished triad, i.e., without diminished 7 th (C-E♭-G♭)
C^ϕ	C half-diminished 7 th (C-E♭-G♭-B)

FEELING THE WAY I DO

Words by
BUD de SYLVA

Music by
WALTER DONALDSON

Moderato

Piano

Voice

Chords handwritten over the vocal line:

- ① G7
- ② E7
- ③ Fm
- ④ C/E
- ⑤ G7/5
- ⑥ G7/6
- ⑦ C7
- ⑧ Fm6/C
- ⑨ G7
- ⑩ E7

Lyrics:

What heart - aches heart - breaks I've been through Let me tell you I'm sad
I'm wear - y dear - ie, day and night Life is noth ing but blue

— Feel - ing aw - ful - ly bad — I've sighed for, cried for
— Just a lot of bad news. — Come get me, pet me

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* F (11) Fm C E 12 Cm/Eb G/D (13) G/B G# (14) D7/A - C#7/6# 67 Fm6 G7

on - ly you if you want me to smile Then I've got to have one more trial.
make things right May-be I was to blame But I nev-er will be the same.

{ G7 5 (16b), D7 CHORUS 67 C 17 F7 (18) A C6 (19) A7 20 Am7

I can't go on feel-ing the way I do — Weep-ing my whole life through

{ G7 5 (16b), D7 CHORUS 67 C 17 F7 (18) A C6 (19) A7 20 Am7

p-f

C7 D (21) G7 (22) C6 (23) G7 (24) Dm7 67 C 25

— Feel-ing the way I do — Since you've been gone

{ G7 5 (16b), D7 CHORUS 67 C 17 F7 (18) A C6 (27) Am 28 C6 C# (29) G7 (29) E7 Am (30) L A G Bm7 D6 5

Noth-ing but cloud-y skies Mak-ing me think my sun - shine is the sun-shine in your

{ G7 5 (16b), D7 CHORUS 67 C 17 F7 (18) A C6 (27) Am 28 C6 C# (29) G7 (29) E7 Am (30) L A G Bm7 D6 5

eyes ————— It seems the so-fa won't "sofe," The crickets won't "crick" The flow-ers won't "flow"

— I know the cuck-oo won't "cuck" you're get-ting him cuck-oo too — Where are those

lips? Where are those eyes of blue? — Two lov-ing arms can save me

Feel-ing the way I do. — I can't go do.

Five Foot Six, Eyes of Blue Lead Sheet

1

1 C 2 E⁷ 3 A⁷ 4 A⁷

5 D⁷ 6 G⁷ G⁹⁺ 7 C 8 D⁹ G^M G⁹⁺

9 C 10 E⁷ 11 A⁷ 12 A⁷

13 D⁷ 14 G^M G⁷ 15 C 16 C *start*

17 E⁷ 18 E⁷ 19 A⁷ 20 D⁷

21 A⁷ F#^M A^{b7} A⁹ 22 D⁷

23 G⁷ 24 D^{m7} G⁹ G⁷⁺ 25 C

26 E⁷ 27 A⁷ 28 A⁷

29 D⁷ 30 G⁷ G⁹⁺ 31 C 32 D^{m7} G⁷

33 C 34 C⁶



4 Lob des hohen Verstands Lied & Lead Sheet 1

A handwritten musical score for a single melodic line (Lead Sheet). The score consists of 44 measures, numbered 1 through 44. The music is written on five staves, each with a different clef (Bass, Bass, Treble, Treble, Treble) and key signature. Measure 1 starts with a bass note followed by a treble note. Measures 2-4 show a pattern of eighth and sixteenth notes. Measures 5-7 continue this pattern. Measures 8-11 show a more complex rhythmic pattern with sixteenth notes. Measures 12-14 show eighth and sixteenth notes. Measures 15-17 show eighth and sixteenth notes. Measures 18-20 show eighth and sixteenth notes. Measures 21-23 show eighth and sixteenth notes. Measures 24-26 show eighth and sixteenth notes. Measures 27-29 show eighth and sixteenth notes. Measures 30-32 show eighth and sixteenth notes. Measures 33-35 show eighth and sixteenth notes. Measures 36-38 show eighth and sixteenth notes. Measures 39-41 show eighth and sixteenth notes. Measures 42-44 show eighth and sixteenth notes.

2
 4
 48 | C⁶ | 5 E^m | 49 A^m | E^m | 50 E^m | C | 51 C |
 52 | G⁷ | D^m | 53 C | 54 - | 55 - | 56 G^m |
 57 G^m | 58 G^m | 59 C^m | 60 E^b | F^m |
 61 B^b | C^m | 62 F^m | E^b | 63 A^b | D^b | ~~64 G A^b G A^b~~
 64 G A^b G A^b | 65 G C A^b G A^b G | 66 G F G C |
 67 E^m | 68 C | 69 C |
 70 G | 71 C | 72 C |
 73 C | 74 C | 75 C |
 76 C | 77 C | 78 G |
 79 G | 80 C | 81 E^b |
 82 D^b | 83 D^b | 84 E |
 85 F | 86 E F F | B^b

Lob des hohen Verstands Lead Sheet 2



Lob des hohen Verstands Lead Sheet [3]

87 E F E F | Am Bm/G 88 Am | 89 Am

90 Am 7 E7/G# | 91 Am | 92 G7

93 G7 Cx | 94 G F | 95 Em Dm G | 96 C | 97 C | 98 C | 99 C | 100 F C | 101 F | 102 F C.

103 F# G# | 104 Jacet | 105 | 106 | 107 x. Am G | 108 Am G/B | 109 Am G/B | 110 C# Bm F/A | 111 Am G/E | 112 Em F/A G/B | 113 C# F/A | 114 G | 115 Am Am/C G | 116 Am | 117 Am | 118 Am Em/G F# | 119 C | 120 C | 121 C | 122 C | 123 F# G# B/C A | 124 C



2 Lob des hohen Verstands Lead Sheet

4

124 F^E/A G^F/B C = 125 F^E/A G^F/B C 126 C .

127 C . 128 C 129 C ||

124 F^E/A G^F/B C = 125 F^E/A G^F/B C 126 C .

127 C . 128 C 129 C ||



8

Rheinlegendchen

Lead Sheet

1

Handwritten lead sheet for "Rheinlegendchen" (Lead Sheet 1). The music is in common time and consists of 43 measures. The key signature changes frequently, indicated by numbers above the staff.

Measures 1-5: Key C#m. Measure 1: Dotted half note. Measures 2-5: Measures 2-5 show various rhythmic patterns and dynamics.

Measures 6-10: Key Gm/D. Measures 6-10 show measures 6-10 with various rhythmic patterns and dynamics.

Measures 11-14: Key D7. Measures 11-14 show measures 11-14 with various rhythmic patterns and dynamics.

Measures 15-17: Key C#m. Measures 15-17 show measures 15-17 with various rhythmic patterns and dynamics.

Measures 18-21: Key D7. Measures 18-21 show measures 18-21 with various rhythmic patterns and dynamics.

Measures 22-24: Key D/A. Measures 22-24 show measures 22-24 with various rhythmic patterns and dynamics.

Measures 25-28: Key G#m. Measures 25-28 show measures 25-28 with various rhythmic patterns and dynamics.

Measures 29-31: Key F#7. Measures 29-31 show measures 29-31 with various rhythmic patterns and dynamics.

Measures 32-35: Key D. Measures 32-35 show measures 32-35 with various rhythmic patterns and dynamics.

Measures 36-38: Key A7. Measures 36-38 show measures 36-38 with various rhythmic patterns and dynamics.

Measures 39-42: Key D. Measures 39-42 show measures 39-42 with various rhythmic patterns and dynamics.

Measures 43-46: Key A/E. Measures 43-46 show measures 43-46 with various rhythmic patterns and dynamics.

Rheinlegendchen Lead Sheet

(cont.) 2

3/8

47 | $\int \# \int \int$ | 48 | $\int \# \int$ | 49 | $\int \# \int$ | 50 | $\int \int \int$ | 51 | $\int \int \int$ | 52 | $\int \int \int$ | 53 | $B^m - b^m$ |

D^7 | D^7 | $F^{\#}/A^{\#}$ | D^7 | D^7 | D^7 | D^7 | D^7 | D^7 |

54 | $E/G^{\#}, D^m/F$ | 55 | $A^m - b^m$ | 56 | A^m7 | 57 | G | 58 | $G:$ ~~aut~~ | 59 | $G:$ ~~aut~~ | 60 | $F^{\#}m/B$ | 61 | C | 62 | $D^m6^m D^7$ |

63 | $D^m6^m D^7$ | 64 | 6^m | 65 | E^b | 66 | E^b | 67 | $B^b4^m - 3$ |

68 | B^b | 69 | $C^{\#}m$ | 70 | B^b | 71 | $B^b A^m5^m$ | 72 | 6^m | 73 | B^b | 74 | E^b | 75 | E^b | 76 | E^b5^m/F | 77 | F^7 | 78 | B^b |

79 | $6^m/B^b$ | 80 | C^7/B^b | 81 | A^m5^m | 82 | $A^m4^m5^m/C$ | 83 | A^m5^m/C | 84 | $A^m4^m5^m/C$ | 85 | D^7/C | 86 | D^7 | 87 | D^7 | 88 | $B^m7 G$ | $F^{\#}m$ |

3
 Rheinlegendchen Lead Sheet 3
 8
 # 89 $B^m \Delta$ 65 B | ~~90~~ C 90 | 91 $\tilde{G}ac\tilde{h}$ A 65
 # 92 $B^m 4/0$ D 65 - | 93 b D^7 65 F | 94 b D^7 65
 # 95 G | 96 F | 97 $F^{\#}/A^{\#}$ | 98 B^m
 # 99 G Δ $G^{\#} 0$ | 100 D/A | 101 A/A# 7
 # 102 B^m | 103 E | 104 $E^{\#}$ 3 |
 # 105 A | 106 E_{b6-5} A 9 | 107 D |
 # 108 A 4- 3 | 109 $E^{\#} 4$ 5- 5 | 110 $F^{\#} m_4$ b3
 # 111 B^m | 112 C \sharp 4 | 113 D 5 b9 4 3 2 3
 # 114 G | 115 6 | 116 6 |
 # 117 G | 118 6 | 119 G | 120 B^m
 121 65 9 9 |
 STAB# 12 Sustained W₂ acc. acc. 2

Wer hat dies Liedlein erdacht? Lead Sheet

38

1 E_b/G 2 $Fm7/G$ 3 E_b 4 E_b

5 E_b 6 A_b $Fm7/Gm$ 7 A_b $Fm7/Gm$ 8 A_b

9 A_b 10 A_b 11 A_b

12 A_b 13 A_b $Bb7$ 14 E_b $Bb7$ 15 E_b

16 E_b 17 E_b 18 E_b

19 $Gm7/G$ 20 Gm 21 Gm 22 A_b

23 A_b/E_b 24 E_b/G 25 E_b 26 $A_b\Delta$

27 $A_b\Delta$ 28 $A_b\Delta$

29 $A_b\Delta$ $F7/A$ $F7/G$ 30 Bb 31 Gm 32 Bb/F $F7$

33 Bb 34 $E_b\Delta$ 35 E_b $Fm7$

36 E_b $Fm5$ 37 E_b/G $Fm5$ 38 E_b/G

39 $C7$ 40 $Fm7$ 41 $Bb7/G$

3/8 Wer hat dies Liedlein erdacht? Lead Sheet

2

Handwritten musical score for "Wer hat dies Liedlein erdacht?" Lead Sheet, page 2. The score is in 3/8 time and consists of 15 staves of music. The key signatures and chords are indicated above the staves. The score includes measures 42 through 73.

Key signatures and chords:

- Measure 42: E♭
- Measure 43: Cm 7
- Measure 44: E♭ 5/A
- Measure 45: Cm
- Measure 46: B♭ 7
- Measure 47: E♭ 5
- Measure 48: G/B
- Measure 49: 6
- Measure 50: E♭
- Measure 51: 6
- Measure 52: 6
- Measure 53: E♭/G
- Measure 54: B♭
- Measure 55: E♭
- Measure 56: C/B/E♭
- Measure 57: C♭
- Measure 58: G/B
- Measure 59: C♭
- Measure 60: Bm
- Measure 61: E7/G♯
- Measure 62: A
- Measure 63: G7
- Measure 64: C♭
- Measure 65: C/B7
- Measure 66: G+
- Measure 67: C/B7
- Measure 68: E♭/G
- Measure 69: E♭/G
- Measure 70: E♭/G
- Measure 71: E♭
- Measure 72: E♭/G
- Measure 73: E♭/G
- Measure 74: A♭
- Measure 75: A♭
- Measure 76: E♭/G



Wer hat dies Liedlein erdacht? Lead Sheet [3]

3/8

77 E♭ 78 A♭m⁷ 79 Cm/G 79 A♭m⁷ 79 Cm/G
 80 A♭m⁷ 81 A♭m⁷ 82 E♭/B♭
 83 E♭/G 84 E♭/B♭/A♭ 85 E♭ 86 E♭/B♭
 87 Cm 88 E♭/B♭/C♯ 89 Gm/D
 90 E⁰ 91 Fm 92 D⁰
 93 E♭ 94 E♭/B♭/A♭ 95 Cm 96 E♭/A
 97 E♭ 98 B♭⁷ E♭/B♭/A

C Durch die Wälder, durch die Auen Lead Sheet

Handwritten musical score for piano, first system. The score consists of two staves. The top staff is in common time and starts with a key signature of one flat. The bottom staff is in common time and starts with a key signature of three flats. The score includes numbered measures (1, 2, 3, 4) and specific chords like E♭, Fm, and B♭7. Measure 1 has a note with a bracket labeled '(ohne Text)'. Measure 4 has a note with a bracket labeled '(mit Text)'. The score ends with a repeat sign.

Handwritten musical score for piano, second system. The score consists of two staves. The top staff is in common time and starts with a key signature of one flat. The bottom staff is in common time and starts with a key signature of three flats. The score includes numbered measures (5, 6) and specific chords like E♭, Fm/A♭, and B♭7.

Handwritten musical score for piano, third system. The score consists of two staves. The top staff is in common time and starts with a key signature of one flat. The bottom staff is in common time and starts with a key signature of three flats. The score includes numbered measures (7, 8, 9) and specific chords like Fm, B♭7, and E♭.

Handwritten musical score for piano, fourth system. The score consists of two staves. The top staff is in common time and starts with a key signature of one flat. The bottom staff is in common time and starts with a key signature of three flats. The score includes numbered measures (10, 11, 12) and specific chords like Cm/E♭, B♭/F, F7/E♭, and B♭.

Handwritten musical score for piano, fifth system. The score consists of two staves. The top staff is in common time and starts with a key signature of one flat. The bottom staff is in common time and starts with a key signature of three flats. The score includes numbered measures (13, 14, 15) and specific chords like E♭, Cm, B♭/F, and F7.

2

C Durch die Wälder, durch die Auen Lead Sheet

16 B^b
17 C^m
18 F⁷

Guru: unten
Guru taut

19 B^b
20 F^m
21 F^m

Guru.

22 Bb⁷
23 Bb⁷

24 Bb⁷
25 Eb

26 Ab
27 Bb⁷
28 Eb

29 Eb/Bb
30 Eb



3

C Durch die Wälder, durch die auen Lead Sheet

(31) A♭ Fm (32) B♭7

(33) B♭7 (34) E♭

(35) E♭/B♭ (36) E♭ (37)

(38) B♭7 (39) E♭ (40)

Hello! Ma Baby Lead Sheet

C
IntroF
bC

5 C7 C | 6 C7 F | 7 C | { { } |

8 Verse F F+ F6 F | 9 F6 |

10 F C+ | 11 C7 | 12 C7 |

13 C7 | 14 C7 | 15 F6 |

16 F6 | 17 F6 | 18 D7 | 19 Gm D7 Gm |

20 Bb C C+ | 21 F D+ | 22 G7 | 23 C C7 | 24 F | Refrain |

25 F | 26 G7 | 27 G7 |

28 C7 | 29 C7 | 30 F E7 |

31 F F#o C7 | 32 F | 33 F |

C

Hello! Ma Baby

Lead Sheet

2

Handwritten musical score for piano, page 2, measures 34-41. The score consists of two staves. The top staff uses a treble clef and includes measures 34 through 39. Measure 34 starts with a 3/4 time signature, followed by a 6/8 section with a bassoon part. Measures 35-39 are in 6/8 time. Measure 39 ends with a repeat sign. The bottom staff begins at measure 38, continuing from the end of measure 39. It features a bassoon part in 3/4 time, with measures 38-40 in common time and measures 41-42 in 2/4 time.

How 'Ya Gonna Keep 'Em Down On The Farm?

Words by
SAM M. LEWIS
and JOE YOUNG

(After They've Seen Paree)

Music by
WALTER DONALDSON

Piano Allegro moderato

The score consists of ten staves of music. The first staff is for the piano, marked 'Allegro moderato' with dynamic 'f'. The second staff is for the voice, also marked 'Allegro moderato'. The piano part includes various chords and dynamics like 'p' and 'f'. The vocal part has lyrics and chords written above the notes. The lyrics include:

- "Reu-ben, Reu-ben, I've been think-ing," Said his wif - ey
- "Reu-ben, Reu-ben, You're mis - tak - en," Said his wif - ey
- "Till Ready"
- dear; dear;
- "Now that all is peace-ful and calm,— The boys will soon be
- "Once a farm - er, al-ways a jay,— And farm - ers al - ways
- back on the farm;" Mis-ter Reu-ben, start - ed wink-ing, And slow - ly rubbed his chin;
- stick to the hay;" Moth-er Reu-ben, I'm not fak-in'; Tho' you may think it strange;
- He pulled his chair up close to moth - er, And he asked her with a grin:
- But wine and wom - en play the mis - chief, With a boy whos loose with change:"

How 'Ya Gonna Keep 'Em Down on the Farm?

CHORUS

Bb

C7 F7

F7

F7 + Gm/F Gm/Eb C7 F7

"How'ya gon-na keep 'em, down on the farm,— Af-ter they've seen Pa - ree?"

p-f

How'ya gon-na keep 'em, a - way from Broad-way; Jazz-in' a - roun', And paint-in' the town?

How'ya gon-na keep 'em, a - way from harm? That's a myster - y;

They'll never want to see a rake or plow,— Im - agine Reu-ben when he meets his pa,

And who the deuce can par-ley-vous a cow? Hell kiss his cheek and hol-ler "oo-la - la!"

How'ya gon-na keep 'em down on the farm,—

After they've seen Pa - ree?"

-ree?"

D.S.
F#7 Bb Gb7/F#7 Cm6
Cm7/Eb

34 I Wonder Who's Kissing Her Now Lead Sheet 11
Alto C G G G Em

A handwritten musical score for a guitar or bass part, consisting of ten staves of music. The score includes various chords and measures, with some measures crossed out. The staves are as follows:

- Staff 1: Intro (measures 1-4), Am, D7, G, G, G, G, Em.
- Staff 2: Verse (measures 5-12), G, G.
- Staff 3: Measures 13-16, crossed out.
- Staff 4: Measures 17-20, crossed out.
- Staff 5: Measures 21-24, Em, B7, Em, A7, D7, B7.
- Staff 6: Refrain (measures 25-28), G, G, G, G, G, G, G, G.
- Staff 7: Measures 29-32, G, B7, C, E7/B.
- Staff 8: Measures 33-37, Am, E7, A7, A7, A7, A7.
- Staff 9: Measures 38-41, A7, D7, D7, G.
- Staff 10: Measures 42-45, G, G, G, G.
- Staff 11: Measures 46-49, B7, C, E7/B, Am.

100 years of Pop. Music, 1900, p. 144. © 1909. Words: Willoughby and
Frank Adams

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3
I Wonder Whiz Kissing Her Now Lead Sheet [2]

50 Am)) 51 G 52 E7
A7/C#)) A)
54 D7 55 G 56 D7
2. 57 D7 58 G 59 G A.C. ||



I'm Forever Blowing Bubbles Lead Sheet

1

I'm Forever Blowing Bubbles Lead Sheet

Verse Bb

1 Bb | 2 Bb | 3 Bb | 4 Bb | 5 Bb |

6 Bb | 7 F | 8 F | 9 Cm7 | 10 Cm7 |

11 Cm7 | 12 F7 | 13 F7 | 14 F7 | 15 Bb | 16 Bb |

17 D7 | 18 D7 | 19 Gm | 20 | 21 Bbm6/Db |

22 C7 | 23 FM | 24 F7 | 25 Bb | 26 F7 |

27 Bb | 28 Bb | 29 Bb | 30 | 31 Bb |

32 Bb | 33 Eb | 34 Bb | 35 Bb | 36 Bb |

37 Bb | 38 D7 | 39 D7 | 40 D7 | 41 D7 |

42 D7 | 43 D7 | 44 G | 45 Gm | 46 Bb |

47 Bb | 48 Bb | 49 Bb | 50 F7 | 51 C7 | 52 Bb | 53 C7 | 54 Bb | 55 Bb | 56 Bb | 57 Bb | 58 Bb | D.C.

The Looney Tunes Songbook, p. 78. words and music: John Kellette, James
Trockman, Nat Vincent and ²⁵
 "STAR" - 12 Systeme Wz. ges. gesch.®

I'm Just Wild About Harry Lead Sheet

1

I'm Just Wild About Harry Lead Sheet

Chorus: C (S.)
verse C C/E F6 2 F6 A/E Dm7 3 C/G D#o C/E 4 C/E
5 Dm7 6 C/G 7 G7 8 C
9 C 10 C/E F6 11 F6 A/E DΦ 12 C/E
13 F#Φ 14 C/G 15 G7 16 C 17 67
Refrain 18 C 19 Dm7 20 G7
21 G7 22 G7 23 CΔ 24 CΔ 25 CΔ
26 CΔ 27 Dm7 28 Dm7 DΦ 29 C/G 30 G7+
31 C 32 C 33 C 34 C 35 Dm7 36 G7 37 G7
38 G7 39 Am 40 Am 41 D7
42 D7 43 G7 44 A 45 C 46 F6
47 C 48 Fm6 49 G7 50 C 51 F6
52 F6 53 G7 54 C 55 F6
56 G7 57 C 58 F6
59 G7 60 C 61 F6
62 G7 63 C 64 F6
65 G7 66 C 67 F6
68 G7 69 C 70 F6
71 G7 72 C 73 F6
74 G7 75 C 76 F6
77 G7 78 C 79 F6
80 G7 81 C 82 F6
83 G7 84 C 85 F6
86 G7 87 C 88 F6
89 G7 90 C 91 F6
92 G7 93 C 94 F6
95 G7 96 C 97 F6
98 G7 99 C 99 F6

Just wild about Harry Lead Sheet [2]

F⁶ | *D'^m* | *C C° C G+ -* | *C+ C⁶ G⁷⁺ -* | *C C° G⁷ -*

50 | *51* | *52* | *53* | *54*

55 | *56* | *57* | *58* | *59*

60 | *61* | *62* | *63* | *64*

65 | *66* | *67* | *68* | *69*

70 | *71* | *72* | *73* | *74*

75 | *76* | *77* | *78* | *79*

80 | *81* | *82* | *83* | *84*

85 | *86* | *87* | *88* | *89*

90 | *91* | *92* | *93* | *94*

95 | *96* | *97* | *98* | *99*

100 | *101* | *102* | *103* | *104*

105 | *106* | *107* | *108* | *109*

110 | *111* | *112* | *113* | *114*

115 | *116* | *117* | *118* | *119*

120 | *121* | *122* | *123* | *124*

125 | *126* | *127* | *128* | *129*

130 | *131* | *132* | *133* | *134*

135 | *136* | *137* | *138* | *139*

140 | *141* | *142* | *143* | *144*

145 | *146* | *147* | *148* | *149*

150 | *151* | *152* | *153* | *154*

155 | *156* | *157* | *158* | *159*

160 | *161* | *162* | *163* | *164*

165 | *166* | *167* | *168* | *169*

170 | *171* | *172* | *173* | *174*

175 | *176* | *177* | *178* | *179*

180 | *181* | *182* | *183* | *184*

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220 | *221* | *222* | *223* | *224*

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525 | *526* | *527* | *528* | *529*

530 | *531* | *532* | *533* | *534*

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540 | *541* | *542* | *543* | *544*

545 | *546* | *547* | *548* | *549*

550 | *551* | *552* | *553* | *554*

555 | *556* | *557* | *558* | *559*

560 | *561* | *562* | *563* | *564*

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620 | *621* | *622* | *623* | *624*

625 | *626* | *627* | *628* | *629*

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635 | *636* | *637* | *638* | *639*

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655 | *656* | *657* | *658* | *659*

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715 | *716* | *717* | *718* | *719*

720 | *721* | *722* | *723* | *724*

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870 | *871* | *872* | *873* | *874*

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900 | *901* | *902* | *903* | *904*

905 | *906* | *907* | *908* | *909*

910 | *911* | *912* | *913* | *914*

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930 | *931* | *932* | *933* | *934*

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940 | *941* | *942* | *943* | *944*

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950 | *951* | *952* | *953* | *954*

955 | *956* | *957* | *958* | *959*

960 | *961* | *962* | *963* | *964*

965 | *966* | *967* | *968* | *969*

970 | *971* | *972* | *973* | *974*

975 | *976* | *977* | *978* | *979*

980 | *981* | *982* | *983* | *984*

985 | *986* | *987* | *988* | *989*

990 | *991* | *992* | *993* | *994*

995 | *996* | *997* | *998* | *999*

C It Had to be You Lead Sheet

1

The musical score consists of two staves of handwritten piano-roll style notation. The top staff begins with a treble clef, a key signature of one sharp (C major), and a tempo marking of "Jazzy". The bottom staff begins with a bass clef and a key signature of one sharp (G major). Both staves feature a series of eighth and sixteenth note patterns. Chords are indicated by Roman numerals and additional symbols such as "7", "m", and "o". Measure numbers are placed above specific notes or groups of notes throughout the score.

It Made You Happy When You Made Me Cry³

Fox - Trot Song

Ukulele arr. See Note Below*

Words and Music by
WALTER DONALDSON

Allegro moderato

The musical score consists of two staves. The top staff is for the piano, showing a treble clef and a bass clef, with a key signature of one flat. The bottom staff is for the ukulele, also with a treble clef and a bass clef, with a key signature of one flat. The music is in common time. The piano part includes dynamic markings like 'f' and 'p'. The ukulele part features several chords with circled numbers and letters above them, indicating specific fingerings or techniques. The lyrics are written in the vocal line:

The night you left me,
You might have spared me;

You might have told me, We'd never meet a - gain;
Or else pre - pared me, For what was soon to be;

Ukulele arr. * by MAY SINGH BREEN
"The Ukulele Lady"

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Tune Ukulele

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A D F# B

With Piano

put Uke Capo

on 1st Fret

408F

5892 - 3

Eb *B7/F* 9 F#^o Ab 10 E/G *Eb* 11 *E7/D7* Ab 12 C7
 You did - n't wor - ry, You are not sor - ry,
 If you had on - ly, Just left me lone - ly,

Cm 6 13 Dm/E E7 14 Bb 15 Bb^o Bb7 16 Ab
 You should have told me then:
 You'd have been kind to me.

CHORUS 17 Eb 18 Fm 19 Fm 20 Db Fm 21
 It made you hap - py when you made me cry — It made you

D/F 22 Gm/D 23 Bb7 Bb7 24 Eb/G 25 Gm Bb E7 26 C7
 hap - py when we said "good-bye;" — By all the stars a -

5892-3

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E^o 27 Fm Fm 28 $F7/C$ Dm $F7$ C 30 $F7$ $Bb7$ $Bb7$
 above you, — (Oh, geel) I'd hate to hate you like I love you, — 5

Eb 33 $Eb7$ 34 $F9$ $Fm7$ $Fm7$ 36 $Fm7$ 37 $Bb7$ 38
 I thought that I was yours and you were mine, — But you were someone else's

Gm 39 $Bb7$ 40 Bb $Eb7$ 41 $Eb7$ 42 Cm $Fm7/Ab$ 43 $Fm7$ 44 C $B7$
 all the time, — You made me love you, — You made me sigh, — And yet it

Eb/Bb 45 Cm $Bb7/D$ Eb 46 Bb Eb 47 $F\#$ 48 Eb 49 50
 made you happy When you made me cry. — $Eb\%$ cry. — $Fm7/Bb$ $F9$

$Cm7/Bb$ $B7$ $Bb7$ $B7/E\#$ Eb
 5892 - 3

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Eb $F\#$ $Fm6-5$ Eb/G

2 Da ~~Haus~~^{Welt} Geh ich in zu Maxim Lead Sheet 1
 (o Waterland) A⁷

3 D 4 G 5 D 6 Em 7 A⁷ 8 D 9 D 10 D 11 A⁷

12 D 13 D 14 D⁹ 15 D 16 D 17 D 18 D 19 A⁷ 20 Bm 21 Bm 22 E⁷ 23 A 24 B^m 25 A 26 F 27 C⁷₉/F 28 C⁷₉/F 29 F 30 Dm 31 Gm 32 B^b 33 A 34 Dm 35 Gm 36

2

Da geh ich zu Maxim Lead Sheet [2]

37 F | 38 Dm⁶ | 39 Gm |
 40 Am | 41 F⁶ | 42 A |
 43 A Dm⁶ | 44 B/A | 45 A |
 46 EΦ | 47 D | 48 Gm⁶ |
 49 A⁷ D | 50 F#m | 51 D/A D/F# | 52 A⁷ |
 53 D | 54 D | 55 A⁷ | 56 A⁶
 57 Bm⁷ | 58 D/F# | 59 F#⁷ | 60 G |
 61 A⁷ | 62 Bm | 63 D |
 64 A⁷ | 65 D | 66 D/A |
 67 A⁷ | 68 A⁷ | 69 D | 70 D |
 71 F#m | 72 A | 73 Bm/A D/F# |
 74 F#⁷ | 75 G | 76 A⁷ |



Da geh ich zu Maxim Lead Sheet [3]

77 D | 78 Bm | 79 D | 80 A7 ? |
81 D | 82 A7/E | 83 D | 84 A7 |
85 D |



2 4 Das Lied vom Lied Das Heilige-Lied Feld Leah Sheet 1
dummen A Reiter 2 3 4

A handwritten musical score consisting of 12 staves of music for a solo instrument, likely trumpet. The score is written on five-line staff paper. Each staff begins with a key signature and a time signature. The music includes various notes, rests, and dynamic markings such as forte (f), piano (p), and sforzando (sf). Harmonic markings like $E7/A3$, $B7-5$, and $C\#m$ are present. Articulation marks like dots and dashes are used throughout the score.

Die lustige Witwe, Klavierauszug, S. 64 Lehár, Léon, Stein
35 © 1906

2
 43 E7 Das Lied vom dummen Reiter Lead sheet 2

Das Lied vom dummen Reiter Lead Sheet [3]

The lead sheet consists of six staves of handwritten musical notation. The key signature is mostly $\text{F} \# \#$ (two sharps). The time signature is 2/4 throughout. The notation includes various chords and specific notes, with some staves ending in double bars. The first staff starts at measure 82 with an A chord. The second staff starts at measure 85 with an E7 chord. The third staff starts at measure 88 with an E7 chord. The fourth staff starts at measure 92 with an E chord. The fifth staff starts at measure 95 with an E7 chord. The sixth staff starts at measure 100 with a G chord.

Chords and measures visible include:

- Staff 1: 82 A, 83 A, 84 E, 85 E7, 86 E7, 87 E7, 88 E7, 89 A, 90 A, 91 A, 92 E, 93 E7, 94 E7, 95 E7, 96 A, 97 A, 98 A, 99 A, 100 E, 101 E.
- Staff 2: 102 E, 103 A, 104 E, 105 A, 106 E, 107 A, 108 E, 109 E, 110 E, 111 E, 112 E.
- Staff 3: 113 E, 114 E, 115 E, 116 E, 117 E, 118 E, 119 E, 120 E, 121 E, 122 E.
- Staff 4: 123 E, 124 E, 125 E, 126 E, 127 E, 128 E, 129 E, 130 E, 131 E, 132 E.
- Staff 5: 133 E, 134 E, 135 E, 136 E, 137 E, 138 E, 139 E, 140 E, 141 E, 142 E.
- Staff 6: 143 E, 144 E, 145 E, 146 E, 147 E, 148 E, 149 E, 150 E, 151 E, 152 E.

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